on painting. Li Lung-mien (born *ca.* 1040) belonged to the party of Wang An-shih but was also a friend of Ou-yang Hsiu and Su Tung-p'o and was affected by Taoism and Buddhism as well as by Confucianism. He was a versatile and brilliant genius, a poet and a prose-writer of parts, a master of calligraphy, and as a painter won distinction by his horses, his Buddhist subjects, and his landscapes. The memory of Mi Fei (1051-1107), an eccentric court painter who held both civil and military offices, has been preserved by his landscapes and figures of men and animals, his calligraphy, and his writing. He and his son initiated a school which enjoyed a great vogue in Korea. Hsia Kuei, possibly the greatest painter of landscapes in the history of China, loved, among other subjects, to portray the rugged seacoast and the tides. Attached to the court at the present Hangchow, he was much influenced by the scenery of the neighborhood. Another court painter of the Southern Sung was Ma Yuan, the greatest of a distinguished family of artists. His pictures include views of the West Lake and the villas of the great men of the capital. A school of Ch'an monks, not connected with the court or its imperial academy of painting but nevertheless delighting in landscapes and living in monasteries in beautiful natural surroundings, had as its leading name Mu Ch'i, about whom we know personally very little.

SUMMARY

The Five Dynasties constituted an important interlude between two great epochs in China's history. Behind them lay the T'ang with its territorial conquests, the golden age of Buddhism, and the best period of Chinese poetry. After them came the three

centuries and more of the Sung. Although harassed on the north by enemies which it was never able to expel and before whom it finally succumbed, the Sung proved that from the cultural standpoint the creativeness of Chinese genius had by no means been exhausted. Some of its thinkers wrestled with political and economic theory with a boldness and originality not displayed in these fields since the Han and the Chou. Others worked through afresh the heritage of Confucianism in the light of the impulses which had come from Taoism and Buddhism and created a cosmogony and a cosmology which, with all their professed devotion to the